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ABSTRACT

The "Harry Potter" series has become a phenomenal success with children. "Harry Potter" books in print worldwide is in excess of 116 million, and they have been translated into 47 languages. What might account for this huge popularity? While the characters and events are certainly engaging, funny, original, and creative, they also illuminate another dimension of interpretation that may explain their appeal and popularity: that of the archetype. This paper explores the concept of the archetype as viewed through the characters in J.K. Rowling's "Harry Potter" stories. The paper discusses definitions and examples of archetypes. Finally, it offers selected comments, noting that Harry is an evolving archetype, essentially still a work-in-progress, and that as such, readers across the globe can only speculate as to the eventual outcome. (Contains 2 table and 15 references.) (NKA)

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Discovering the Archetypes Of Harry Potter

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He has been described as "very smart," "talented with magic," "very nice," "wise," a "master wizard," and "cool." He is a "protector" and a "leader." He is "caring" and he has "interesting gadgets." At times he can be "secretive," but he is also "very understanding." He "seems to know more than is shown." And yes, he "wears glasses."

These are all comments provided by a group of middle school students in our community when they were asked to write brief descriptions of the characters in J.K.Rowling's popular Harry Potter series. But whom do the above comments refer to? The male gender reference suggests that it isn't Hermione Granger, the friend of Harry that is often at the top of the class. Could they refer to Ron Weasley, Harry's best friend? Perhaps they refer to Hagrid, the groundskeeper of Hogwarts School? Or do they possibly refer to Draco Malfoy, Harry's rival and often nemesis? Then again, they might all be descriptive of Harry Potter himself; the boy wizard with the mysterious past that seems destined for wizzarding greatness, provided the evil Lord Voldemort doesn't stop him.

The answer is that the comments offered above all refer to Professor Albus Dumbledore, the headmaster of Hogwarts School of Magic. When the students were asked for unsolicited descriptions of Dumbledore, students provided all of the above, plus addition physical characteristics such as being "old," and having a long white beard. But clearly the predominant response was that Dumbledore is "wise."

It is a well-established fact that the Harry Potter series has become a phenomenal success with children. Scholastic Children's Books has ordered a first printing of 6.8 million copies of the newest installment, Harry Potter and the Order of the Phoenix, due for release on June 21, 2003, and advance sales have been "phenomenal."

(Seattletimes.com). This figure easily exceeds the 5 million copy first print-run of the last installment Harry Potter and the Goblet of Fire. To date the total number of Harry Potter books in print worldwide is in excess of 116 million, and they have been translated into 47 languages (Forbes.com). The movie versions of the books have enjoyed equal success, holding top US box office rankings for opening day, opening weekend, and single day receipts (Movietimes.com). Furthermore, a web-based poll conducted by the National Education Association between November 1999 and February 2000 listed the Harry Potter series as the top choice among children (NEA.org). Clearly, Harry Potter has been a smashing success.

What might account for this huge popularity, particularly among children? While the characters and events are certainly engaging, funny, original, and creative, they also illuminate another dimension of interpretation that may explain their appeal and popularity: that of the archetype. This paper intends to explore the concept of archetype as viewed through the characters in the Harry Potter stories. Definitions and examples of archetypes will be discussed. Finally, selected student comments will be offered.

Archetypes defined

When discussing archetypes one may be first tempted to consider a "dictionary definition." "Archetype" is derived from the Greek words "archos" meaning "first," and "typos" meaning "a mark." Thus in a very literal sense, an archetype is the "first mark," and therefore most dictionaries define it to mean "an original pattern or model; a prototype."

Psychologist Karl Jung explained archetypes as the images, patterns or symbols that are contained in the collective unconscious. Archetypes may be thought of as blueprints,

deeply imbedded within the psyche of the individual, and responsible for the foundations of human behavior, and perhaps genetically inherited over many generations of human existence (Moore & Gillette, 1990). Archetypes are the "content of the collective unconscious" (Jung/Hull, 1959/1972, p. 4).

But in a deeper sense, archetypes are more than just original patterns or prototypes to be copied. As Rohr and Martos (1996) define them, archetypes are subconscious images or fundamental patterns that often guide a person's life. They state it in the following manner: "Archetypes are filled with generative power. They lead us into 'sacred space' where we 'see' for the first time. We understand, we know what we must do, and somehow in the fascination we even find the energy to do it. When you are in the grip of an archetype, you have vision and a deep sense of meaning for your life, even if it is just to be the best break-dancer in Brooklyn." (pp198-199).

Archetypes have been examined in a number of areas, including architecture (Thiis-Evensen, 1987), film (Barrett, 1989), advertising and marketing (Mark & Pearson, 2001), religion/spirituality (Roehr, 1996; O'Malley, 1999) and men's' studies (Absher, 1990; Moore and Gillette, 1990). Archetype has been explored in the realm of literary theory and analysis (Frye, 1951; Werker, 1998). More specifically, the role of archetype has been explored in children's and young adult literature. Albritton (1994) looked at Cynthia Voigt's Dicey's Song from the standpoint of archetype. Brozo (2002) has suggested that archetype provides an entry point into literacy for boys, particularly those that do not typically engage in literacy activities. This paper proposes to specifically examine one application of archetype to the characters found in J.K. Rowling's Harry Pottter books.

Examples of Archetypes

In attempting to identify, label, and describe specific archetypes, no "standard" listing exists. Indeed the specific number, labels, and descriptive identities of archetypes varies depending on the source. For example, Rohr and Martos (1996), working with archetypes related to men's spirituality, identifies four male images: King, Warrior, Magician, Lover. Werker, in her analysis of the novels of Jane Austin (1998) identifies several female images, among which are the Mother, Daughter, Sister, Romantic, and Rationalist. Cowden, LaFever and Viders (2000) have identified sixteen archetypical images, divided into two broad categories of "Heroes and Heroines". Brozo (2002) identifies ten archetypical images related to teen and pre-teen boys. Clearly, no single or definitive list of archetypes exists.

Pearson (1991) provides one of the most useful listings of archetypical identities. She lists twelve general archetypes as follows: Innocent, Warrior, Orphan, Caregiver, Seeker, Lover, Destroyer, Creator, Ruler, Magician, Sage, and Fool. Each archetype has its particular goal, fear, problem, response, and virtue. For example, the Innocent has as his or her primary goal that of remaining in safety. The Innocent's greatest fear is that of abandonment. When confronted with a problem or challenge (either internal of external, what Pearson calls the "dragon"), the Innocent's typical response is either to deny it or to attempt rescuing it. The Innocent's typical pattern of response to the task-at-hand is to demonstrate fidelity, or to exhibit discernment. And finally, the true gifts or virtues of the Innocent are those of trust and optimism. Pearson's categories of archetype are summarized in Table 1.

Table 1

Pearson's Archetypes

Archetype	Goal	Greatest Fear	Response to "the Dragon"	Gift / Virtue
The Innocent	Remain in safety	Abandon-ment	Deny it or rescue it	Trust and optimism
The Orphan	Remain in safety	Exploration	Feel victimized by it	Interdepend-ence and realism
The Warrior	Winning	Weakness	Confront or slay it	Courage and discipline
The Caregiver	Helping others	Selfishness	Take care of it or those it harms	Compassion, generosity
The Seeker	Search for a better life	Conformity	Flee from it	Autonomy and ambition
The Lover	Bliss	Loss of love	To love it	Passion and commitment
The Destroyer	Change	Annihilation	Allow the "dragon" to slay it	Humility
The Creator	Identity	Inauthenticity	Claim it as part of the self	Individuality, sense of vocation
The Ruler	Order	Chaos	Find its constructive uses	Responsibility and control
The Magician	Transforma -tion	Evil sorcery	Transform it	Personal power
The Sage	Truth	Deception	Transcend it	Wisdom and detachment
The Fool	Enjoyment	Non-"aliveness"	Play tricks on it	Joy and freedom

Regardless of the various archetypal labels, certain commonalities are seen in the major characters in the Harry Potter series. Professor Dumbledore, Hagrid, Hermione Granger, Ron Weasley, Draco Malfoy, and certainly Harry Potter, can all be identified as exemplars of selected archetypes. While no single lists of archetypes, such as those previously noted, completely identifies every major character in the books, by combining and comparing lists it is possible gain a more complete identification of the individual archetypes of the main characters. This paper will now move into discussion of these exemplars.

Professor Albus Dumbledore: The Patriarch

One of the earliest characters introduced in the series is that of Albus Dumbledore, the Headmaster of Hogwarts School of Witchcraft and Wizardry. When he makes his first appearance in Harry Potter and the Sorcerer's Stone (Rowling, 1997) he is described as "tall, thin, and very old, judging by the silver of his hair and beard." He was dressed in "long robes, a purple cloak that swept the ground, and high-heeled, buckled boots." Furthermore, "[h]is blue eyes were light, bright, and sparkling . . .." (p.8) But beyond his physical appearance, it is his demeanor that initially provides insight into his character. He teasingly addresses Professor McGonagall, who has spent the day disguised as a cat, by telling her that he knew it was her because he had "never seen a cat sit so stiffly" (p.9), clearly a gentle tease at the more prim and proper Professor McGonagall. A short bit later in the middle of a somewhat serious conversation about the rumored disappearance of the evil and dangerous Voldemort (a character not yet revealed to the reader at this point in the story), Dumbledore calmly offers Professor McGonagall some lemon drops, a muggle sweet that he is "rather fond of," again a gentle tease at Professor McGonagall.

In this brief initial introduction we get a picture of Dumbledore as someone of distinguished demeanor, not easily ruffled, with a subtle and sly sense of humor, but also with a deeper sense of wisdom. Albus Dumbledore exemplifies the archetype of Patriarch. The Patriarch represents a particular type of male caring. (The female counterpart would be the Matriarch.) The Patriarch embodies emotional stability, sturdiness, firm correction, worldly wisdom, constructive criticism, moral and ethical principles, and also a sense of fun and play. Although he makes few direct appearances in Harry Potter and the Sorcerer's Stone, and much of what the reader knows about him comes from description provided by other characters, Dumbledore is clearly revealed as exemplifying the patriarch pattern. Consider the following selected examples:

* After deciding that the orphaned infant Harry would be better-off being raised by his aunt and uncle, the Dursleys, he explains to Professor McGonagall that growing up with muggles (non-magical humans) would be the best thing for Harry. If Harry were to be raised by wizards and witches, he would grow up to be famous for something he wouldn't even remember (the "something" being the fact that he survived being killed by Voldemort, a circumstance that could not be explained), and that he would be better off being away from all that until he was old enough to understand for himself. Professor McGonagall agrees that Dumbledore is indeed correct in his decision.

* When young Harry is taken shopping by Hagrid for his initial wizarding supplies, he purchases a pack of Chocolate Frogs. Each pack contains a collectable card featuring a famous wizard or witch, and Harry's pack contains an Albus Dumbledore card. The card describes Dumbledore as "the greatest wizard of modern times" and indicates that he "enjoys chamber music and tenpin bowling." (pp. 102-103)

* At the students' initiation and banquet in the Hogwarts Great Hall, following Harry's sorting ceremony, Dumbldore rises to his feet behind the head table, arms wide open to greet the incoming and returning students. He proceeds to "say a few words," and they are "nitwit, blubber, oddment, and tweak," after which he promptly thanks the audience and sits down. Clearly, a playful sense of humor. Harry, not knowing whether to laugh, asks whether Dumbledore is mad, to which one of the older students responds "He's a genius. Best wizard in the world. But he is a bit mad, yes."

* At the end of that same banquet, Dumbledore rises to give some final words to the assembled students. This time his tone is serious, but still with a gentle sense of wisdom and authority, as he reminds the students of the school rules--"a few of the older students would do well to remember that as well"--coupled with a warning about the third-floor corridor being off-limits to everyone, a warning that the students take seriously even though no explanation is offered by Professor Dumbledore, a practice that is not characteristic of him. "He usually gives us a reason why we're not allowed to do somewhere . . .." The tone is one of mutual respect--headmaster and students. But, in playful manner, the banquet concludes with the entire assembly singing the school song, but in whatever tune each individual chooses! Serious, respectful, but playful indeed.

Perhaps the most revealing encounter of Dumbledore's character comes at the very end of the first book. It is the conversation between Harry and Dumbledore as Harry lies in the hospital wing of Hogwarts recovering from his near-fatal struggle with Professor Quirrell/Voldemort. Dumbledore greets Harry with a smile and a manner that is calm: "Good morning, Harry. He is self-effacing: "Harry, please relax, or Madam Pomfrey [the school physician] will have me thrown out." He is light-hearted and teasing: "What

happened down in the dungeons between you and Professor Quirrell is a complete secret, so, naturally, the whole school knows."

But above all else, Dumbledore is wise. For example:

* When Harry expresses concern that Dumbledore's longtime friends Nicolas and Perenelle Flamel will die now that the stone has been destroyed, Dumbledore replies with gentle assurance that death, for them, is not something to be feared. "[I]t really is like going to bed after a very, very long day. After all, to the well-organized mind, death is but the next great adventure . . .." states Dumbldore (p. 297). He goes on to say that the two things that the stone would bring and that humans would choose above all--money and life--are precisely the things that are worse for humans. Harry doesn't completely understand, but knows that these are words of wisdom.

* When Harry hesitates over saying the name of Voldemort out loud, Dumbledore cautions Harry to always use the proper name for things, as "[f]ear of a name increases fear of the thing itself." (p. 298)

As the conversation continues, Harry asks Dumbledore for answers to certain questions he has about his past, Voldemort, and particularly about his mother and her death. Dumbledore tells Harry that he will answer what he can, but that there are some things that Harry is not yet ready to understand and those things must be saved for later. But, Dumbledore's sense of morality shows through when he tells Harry that he will not lie to him.

As the conversation nears its end, Harry makes reference to "Snape" when attempting to ask a question. Dumbledore interrupts with a firm correction--"*Professor* Snape, Harry"--a behavior which again demonstrates the quality of a patriarch.

And finally, as the conversation concludes, Dumbledore returns to the gentle fun-loving headmaster aspect of his character when he suggests that Harry put the questions aside and begin tackling some of the treats that his friends have sent him. As he does so, Dumbledore notices some Bertie Bott's Every Flavor Beans, and comments that in his youth he came across a vomit-flavored one. That earlier encounter was enough for him to loose his liking for them, but he thinks that it would be safe now to try one again. Selecting one that he thinks is toffee-flavored, he pops it into his mouth, only to discover that it is ear wax-flavored! Truly, a sense of humor and play.

Gentle, wise, emotionally stable, with firm correction yet also a sense of fun and play--Albus Dumbledore is the archetypical Partiarch.

Hagrid: The Wild Man

We turn next to Hagrid, the groundskeeper of Hogwarts School. We first meet Hagrid in the very early scenes of Philosopher's Stone as he delivers the infant Harry to the Weasley's doorstep, immediately following the death of Harry's parents at the hands of Voldemort. He arrives on a flying motorcycle, and is described as "twice as tall as a normal man, and five times as wide. (p.14) He has long tangles of black hair, and a bushy beard that hides his face. And in his arms he tenderly carries the infant Harry Potter, wrapped in blankets. Hagrid is the archetypical Wild Man.

The Wildman is a typically male image, and often symbolizes the drive for freedom. It is a figure that represents primordial connection with nature, often in a spiritual sense. The Wildman has an earthy quality, and is often unbound by the trappings of civilization. The Wildman exhibits a unique connection with nature, and is often found befriending beasts. The Wildman has a special connection with nature, and as such experiences a

subtle wisdom about true inner human needs as opposed to needs and expectations that are imposed on the person by external and often artificial forces. For the Wildman, this connection with nature is what feeds the soul, and thus provides the renewal and sense of direction that is particularly necessary when life becomes difficult. A few examples of how Hagrid exemplifies this archetype:

* Hagrid lives alone, in a single-room hut at the edge of the forbidden forest. His hut is simple and basic, not given to any of the comforts or lavishments of the main Howarts castle.

* Hagrid's pet dog--Fang--is an "enormous black boarhound" which is certainly not a typical domesticated family pet. Yet is also a beast that is much gentler than he appears, as is shown when it bounds over to Ron Weasley in Hagrid's hut and licks him behind the ears (p. 140). The parallel images of the foreboding external appearance covering an inner gentleness applies to both Hagrid and Fang--clearly a pet that matches its owner.

* Hagrid, because he lives on the edge of the forbidden forest, is one of the few persons that ventures into the forest. While prudently cautious when in the forest, it is nonetheless a place that he is not afraid to visit. The encounter of searching the forest one night in search of an injured unicorn shows how intimately acquainted Hagrid is with this intimidating place. When Malfoy, one of the students assigned to assist Hagrid in the nighttime search as a result of having received a school detention, expresses his fear of venturing into the forest, Hagrid tells him that "[t]here's nothin' that lives in the forest that'll hurt yeh if yer with me of Fang." (p.250) Clearly, Hagrid enjoys a special "wildman" connection with the forbidden forest that others do not posses nor understand.

* One of the strongest illustrations of Hagrid as the archetypical Wildman is

demonstrated through the incident of hatching and attempting to raise a baby dragon. The Wildman typically enjoys a unique connection with animals, and in Hagrid's case this connection goes beyond his pet dog, Fang. Although wizard law forbids possession of dragons, largely because they cannot be safely tamed, Hagrid is determined to raise one. When the dragon egg that he has secretly acquired finally hatches successfully--a success that is due to Hagrid's careful attention to the incubation process--Hagrid is absolutely delighted. There is both excitement and tenderness about him as the egg hatches and Norbert, as Hagrid decides to name him, makes his entry into the world. As it is described in the story, Hagrid treats Norbert "like a bunny rabbit," and even sings it lullabies (p.237).

After several weeks, when Hagrid finally accepts the reality that he cannot keep Norbert and that he must let Norbert go, he is literally moved to tears. Indeed, Hagrid has packed Norbert's favorite teddy bear for him to take with him as he is about to be taken for transport and eventual release to the wild, so that Norbert won't get lonely. And, when the time comes for Norbert to be taken, Hagrid sobs his goodbye, and says, "Mommy will never forget you." (p. 240) Tough outside, yet tender inside. This is the nature of the Wildman archetype.

Ron Weasley: The Best Friend

We next turn to the character of Ron Weasley. Everyone needs a "best buddy," the friend that can be counted on in any situation, that is loyal, that sometimes keeps one out of trouble, yet at other times goes right along when getting into trouble. For Harry, this person is Ron Weasley. This is the archetypical "Best Friend."

Cowden, LaFever and Caro's classification of the "Best Friend" archetype (2000)

identifies this person as being fundamentally decent, kind, and responsible. This is the ultimate team player, the person that is good in a crisis. This is the person that is always present and ready to "lend a hand," yet at the same time may fail to realize that he or she needs to take the lead. The Best Friend is stable, supportive, and tolerant. This is Ron Weasley.

The Best Friend, however, can also exhibit personal flaws, chief of which is that of being too compliant or unassertive. This can often be seen in the Best Friend's compliant following of the course that family or society has laid out. Sometimes this can result in the Best Friend being torn between friends and his or her personal dreams, but more often than not this person does not challenge the system and accepts the path that has been prescribed.

Mark and Pearson (2001) describe the same basic archetype, but with different terms. For them, Ron Weasley would be considered the "Regular Guy/Gal." Although many of the characteristics of this achetype as they describe them are similar to the "Best Friend," the perspective provided by Mark and Pearson provides a richer vision. Seen in this view, the Regular Guy/Gal functions from a core desire to have a conncetion with others. The goal is one of belonging, of fitting in. Seen from the opposite side, the most significant fear of the Regular Guy/Gal is that of standing out, and potentially as a result, being exiled or rejected. As a consequence, such a person can easily give up the self in the attempt to blend in, which then has the potential to result in only a superficial connection with others.

Whether labeled as the "Best Friend" or the "Regular Guy/Gal," the basic archetypal concept is the same, and Ron Weasley is the primary exemplar. Consider the following

selected illustrations, again taken from Scorcerer's Stone:

* It is Ron the first befriends Harry, when they meet on the Hogwarts Express. Being the sixth child in the Weasley family, he has inherited all the various left-overs and hand-me-downs from his older brothers. He explains to Harry that everyone expecte him to do as well as his older brothers, but if he actually does it is no big deal because they have already done if first. (p.99) His clothes and magic supplies are somewhat worn, which is of some slight embarrasment to him, but Harry puts him at ease as he himself has lived a very meager life up to now, a commonality which bonds the two friends.

* Ron is selected for Gryfindore in the sorting ceremony. As the sorting hat explains it, Gryfindores are brave at heart, with daring, nerve, and loyalty.

* It is Ron that agrees to be Harry's "second" when Draco Malfoy challenges Harry to a wizzards's duel. Although the duel does not actually take place, it is Ron that accompanies Harry as they sneak out of the formitory that night against the school rules. Ron is always willing to be Harry's back-up on their numerous nighttime escapades around the school and grounds.

* It is during one such adventure that Ron and Harry join in the defense of Hermione when she is attacked by a troll that has been set loose in the school.

* Ron, coming from a long-established family of wizzards, is the one to explain many of the wizzard world concepts to Harry. Included in this is how to play wizzard's chess, a skill that will come in handy for both Harry and Ron in their eventual quest for the Sorcerer's stone and the resulting encounter with Voldemort.

* And indeed, it is in that quest to find and reveal the secret of the stone that Ron, directing the chess game in the underground chamber that guards the passageway,

sacrifices himself so that Harry can win the game and continue.

Ron Weasley is the Regular Guy and the Best Friend.

Draco Malfoy: The Bad Boy

The next major archetype to be considered is what Cowder, LaFever and Viders (2000) would label the "Bad Boy." In Mark & Pearson's (2001) classification, this is the "Outlaw." Whether "Bad Boy" or "Outlaw, " Draco Malfoy is the prime exemplar.

Cowden, LaFever and Vider's description of the Bad Boy is an ideal description of Malfoy. The Bad Boy struts into every room. He can be cool, wild, and moody. He is cocky and charismatic; others are attracted to him. Yet he can also be bitter, pessimistic, and volatile. Somehow, there are secrets from his past, and often his bad attitude is a form of protection attempting to cover this. Outwardly he can appear to be a rebel without a cause, but this attitude can also be an attempt to hide an inner goodness.

From Mark and Pearson's perspective (2001), the Outlaw operates on the principle that "rules are meant to be broken." Often operating from a sense of revenge or revolution, the Outlaw seeks to destroy what is not working, either for himself or for the community. There is a fear that operates within the Outlaw, and it is the fear of being powerless, or trivialized, or inconsequential. But, that same Outlaw possesses a gift, and the gift is that of radical freedom. By challenging the rules and conventions, the Outlaw can open new possibilities. But, these same gifts and attitudes, if not used in productive pursuits or for positive gain, can easily lead the Outlaw into being controlled by the "shadow" side, where the strength of the archetype is used to destroy and corrupt.

How is it that Draco Malfoy exemplifies this archetype? Consider the following brief selected examples from Sorcerer's Stone:

* Rowling creates a sense of the Bad Boy image through the use of his name. Rarely is he referred to as "Draco." The name by which is used throughout the story is "Malfoy." This effectively creates that sense of swagger and cockiness that is at the heart of the Bad Boy image.

* The first encounter between Malfoy and Harry takes place in the wizard robe shop in Diagon Alley. Not knowing each other, they engage in a brief conversation. Malfoy already exhibits the detached "cool" attitude by his comments of distain over the required robes that first-year students must wear, his condescending attitude towards Hagrid (which is based only on what he has been told, not on any sort of first-hand experience), his hope to be selected for Slytherin House, his self-perceived "right"' to be selected for his house quiddich team, and his complete lack of sympathy over the fact that Harry's parents were killed. All in all, this first encounter sets the stage for Malfoy's introduction--cool, smug superiority. (pp. 77-78)

* Not long after the encounter at Diagon Alley, Malfoy and Harry are more formally introduced as they find themselves on the Howarts Express. Malfoy has already begun to establish himself as a "leader of the pack," as two "bodyguards," Grabbe and Goyle, accompany him on the train. When he finds out that Harry is indeed the legendary person everyone is talking about, and that Harry has already made friends with Ron Weasley, Malfoy informs Harry that some wizarding families are better than others, and that Harry doesn't want to go about making friends with "that sort." The encounter rapidly degenerates into a challenge for a fight. (pp108-109)

* In the Sorting Hat ceremony, Slytherin House students are described as "cunning folk" that "use any means to achieve their ends." (p.118) The Sorting Hat needs no time to

deliberate its choice of house for Draco Malfoy. In the ceremony, Malfoy swaggers forward, and the hat screams "Slytherin" almost instantly when it touches his head. (p. 120) There is no doubt where Malfoy belongs, and it is a selection with which he is quite pleased.

* Malfoy continually taunts Harry and his friends, as is illustrated when he snatches Ron's Remembrall, a gift from Ron's grandmother, from his hands. Malfoy quickly backs down and gives it back only when confronted by Professor McGonagall. As the encounter ends, Malfoy "Slopes" away, again accompanied by his henchmen Crabbe and Goyle. (p. 145)

* Malfoy is enraged over being upstaged by Harry's Nimbus 2000 broomstick, a model clearly superior to the Comet Two Sixty that Malfoy possesses. (p. 165)

* Malfoy cannot stand being made to look powerless or trivialized, as is described by his reaction at the end of the school year when Gryffindore wins the annual house cup. "Malfoy couldn't have looked more stunned and horrified if he's just had the Body-Bind Curse put on him. (p. 306)

Harry Potter: The Hero and Warrior

We now turn to the final character to be discussed, and the final archetype images: Harry Potter. In some ways, Harry represents a single archetype (termed a "core archetype" by Cowden, LaFever, and Viders, 2000), in a manner similar to Dumbledore, Hagrid, Ron and Malfoy. But in another sense, Harry is a multi-layered archetype. Furthermore, Harry can also be shown to represent a developing/evolving archetype. We will now look at each of these three dimensions.

Harry as a single archetype.

If a single archetype were to be selected for Harry, it would likely be that of the "Warrior." Both Pearson (1991) and Rohr and Martos (1996) use this term. Mark and Pearson (2001) change the label slightly and use the term "Hero." The underlying characterizations are the same.

The Hero/Warrior is one that strives to prove one's worth through courage, focus, and allegiance. The confronted with challenges the goal is to win, but it is more than winning merely to achieve personal status or power. It is winning in the service of others, winning to make the world a better place, winning in order to fight for that which really matter, winning for purpose, winning for a just and virtuous cause.

The strategy that the Hero/Warrior often employs is that of becoming as strong and capable as possible. When faced with adversity, the Hero/Warrior rises to the challenge. This person knows the level of appropriate force required to confront the adversity, and uses it in a judicious manner--no more than is necessary but also no less than is required. Courage, persistence, stamina, devotion--all are the hallmark qualities and gifts of the Hero/Warrior.

There is also, however, a "shadow" side to the Hero/Warrior, a "trap" that can easily be tripped. While the Hero/Warrior needs no enemy, there is the fear of being weak, vulnerable or powerless, and without careful attentiveness the Hero/Warrior can easily succumb to this shadow. The strength of character--courage, stamina, and persistence--can evolve into arrogance, and along with it the necessity of having an enemy in order to continually provide something to "prove."

Some examples of Harry as the Hero/Warrior in Sorcerer's Stone:

* The Sorting Hat selects Harry for Gryffindore House, the house noted for the "brave at

heart" and those of "daring, nerve, and chivalry." (p. 118)

* From the very earliest pages of the story, Harry is known as "the boy who lived." How he survived is a mystery that has not yet been revealed, but survive he did.

* When the challenge of a wizard's duel, issued by Malfoy, turns into a dangerous encounter with a deadly troll that has been unleashed in the halls of Hogwarts, Harry rises to the occasion and saves the life of his friend Hermione.

* Harry's skill and courage on the quiddich field rapidly becomes legendary, even though he is only a first-year student. For a first-year student to be selected for the team, let alone being chosen as the team's seeker, is nearly unheard of in Hogwarts history.

* In the climax of the story, when Harry confronts Quirrell/Voldemort, he refuses to give over the sorcerer's stone, even at the risk of sacrificing his own life, for he knows that by surrendering the stone incalculable evil will be released. His courage and discipline leads to a triumph for the greater good.

Harry as a multi-layered archetype.

Even though it is possible to think of Harry Potter as an exemplar of a single archetype (or core archetype), when considered from the perspective of a multi-layered archetype a deeper characterization emerges. Whereas a core archetype remains basically within the same general type during the course of story, a multi-layered archetype can provide richness and depth to the character. This allows the author to breath more life into the characters, to provide detail to the back-story of the character, or to develop complexities between characters (Cowden, LaFever, and Viders, p. 113) Harry may be seen in this multi-layered light.

While the predominant archetype for Harry is that of the Hero/Warrior, there is also

the hint of what Cowden, LaFever, and Viders would term the "Lost Soul." This Lost Soul exhibits a degree of angst and passion. This type may re-live mistakes from the past, but still dreams for a better life in the future. The Lost Soul can be devoted and discerning, but can also show a degree of vulnerability. For the Lost Soul, an isolating event from the past can often be the defining event of character, accounting for a feeling of being isolated, separated from peers, or a loner, particularly if the events were beyond his or her control. The Lost Soul sometimes aches for what he cannot have.

In many ways, Harry is also a Lost Soul. Early on in life, in his pre-Hogwarts days living with the Dursleys, he knows that he is somehow "different." He doesn't know the details of his parents deaths--the Dursleys explain it as a car crash and refuse to discuss it further. He is physically isolated in the very house where he lives--the closet under the stairs. Strange events "just seemed to happen," events which he could not completely understand nor explain. It was these very events, such as the butchered haircut growing back overnight, the glass at the reptile house suddenly disappearing, and the mysterious scar on his forehead, all of which led Harry at a very early age to realize that he was somehow at odds with the rest of the world, particularly the world of the Dursleys.

When Harry finally leaves for Hogwarts, in the escort of Hagrid, he finds that strangers seem to know who he is. Somehow, he is different; he can sense it in the looks and the quiet expressions of amazement. Indeed, the shopkeepers at Diagon Alley seem to know who he is and who his parents are, even before he does! How can this be? There is most certainly something about Harry that sets him aside, marks him as "special, " but that same something also endows him with a sense of isolation.

Harry might also be identified with the "Caregiver" archetype. The Caregiver, as

defined by Mack and Pearson (19xx) has a core desire to help others and protect people from harm. Certainly, Harry exemplifies this. Compassion and generosity, responding to others when they are in need--these too are signs of the Caregiver. Indeed, Harry's loyalty and response when his friends are in danger indicate that he possesses qualities of this archetype.

Harry as an Evolving Archetype

An author also may employ evolving archetypes, as a literary device, either as a vehicle for building complexity and depth of an individual character, or as a response to changing plot dynamics. In the case of Harry Potter as a character, the issue may not be so much what particular archetype he at present, but rather what archetype might he be evolving towards. Whether one sees him as the Hero/Warrior, the Lost Soul, the Caregiver, or possibly even something else, the reader is engaged with speculation as to what he will become. Will he eventually become the next Dumbledore, the archetypical Patriarch? Will the shadow side of the Warrior, in the process becoming the Evil King or even a Voldemort, seduce him? Perhaps he will develop qualities more often associated with the Bad Boy? As the series develops we will eventually know where Rowling takes Harry's character. He is essentially still a work-in-progress, and as such readers across the globe can only speculate as to the eventual outcome.

Archetype as Explanation

The appeal of the Harry Potter series is certainly without question. As noted earlier, worldwide sales have been phenomenal. The books have been wildly popular with both kids and adults. The natural question is "What accounts for this popularity?" It is the position of this paper that the answer to that question may lay, in part, through the

understanding of archetype.

Archetypes most definitely resonate with people. This concept forms the basis for much of contemporary advertising, as illustrated by the work of Mark and Pearson (2001). For example, the Hero archetype is the perfect image to use for products that potentially could make a major impact on the world, help people perform at their peak levels, or that address major social problems. The image is one of strength, morality, or championing the cause of the underdog. People that view themselves in this light will naturally be attracted to products and marketing that capitalizes on this "hero" aspect. If the identification exists and is recognized in the world of archetypes and advertising, certainly it is reasonable that such personal identification can also exist in the mind of the reader.

But a deeper understanding of the appeal and resonance of archetype is suggested by Richard Rohr (Rohr and Martos,1996). As presented by Rohr, archetypes posses "generative power." This is power to touch lives, to transform lives. It is power that places the individual in touch with the very essence of being, power that touches the soul. As Rohr argues, preaching, talking and writing seldom change people's lives, but encounter with authentic stories and persons of courage, loyalty, and compassion--archetypical images all--have the power to transform lives. As he states it, "That is the almost imperial power of an archetype." (p. 198)

It is this generative power, the power of the archetype, that may explain why the stories resonate so strongly with kids. Certainly the stories are creative, lively, and engaging. They have colorful characters and intriguing story lines. But they also have something deeper. They illuminate for children the possibilities that may exist for them

as they seek to for their own identities in the world. If indeed archetypes have generative power, power to engage and touch lives in vivid ways, then perhaps this is precisely what is happening with Harry Potter. Readers are being engaged with powerful images of courage, loyalty, compassion, friendship, and virtue, all of which resonate deeply in the soul in ways that challenge, affirm, and uplift. We can only wait to see what comes next.

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